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ABSTRACT

GRADES OR AGES: K-12. SUBJECT MATTER: Art. ORGANIZATION AND PHYSICAL APPEARANCE: The guide is divided into numerous short, straight-text chapters interspersed with charts and lists. It is offset printed and staple-bound with a paper cover. OBJECTIVES AND ACTIVITIES: The major portion of the guide is devoted to detailed guidelines for developing specific behavioral objectives from general statements of goals. Sample charts list behavioral objectives and some related activities for different aspects of art at four different levels--primary grades, intermediate grades, junior high, and high school. Objectives and activities listed are intended to be suggestive, not comprehensive. INSTRUCTIONAL MATERIALS: It is suggested that teachers compile a list of locally available materials. Bibliographies published by the National Art Education Association are also recommended. STUDENT ASSESSMENT: It is suggested that behavioral objectives developed for the course be used in evaluation, with progress rather than absolute achievement being the criterion. (RT)

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RICHARD D. WELLS, STATE SUPERINTENDENT
Office Of The Superintendent Of Public Instruction

Guidelines For The Construction Of A Course Of Study In Art For Public Schools Of Indiana 1969

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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Foreword

In the continuing effort to provide greater service to the schools of Indiana, the Office of the State Superintendent of Public Instruction through the Curriculum Division has undertaken to develop a series of guidelines to assist local schools in their work in curriculum development.

This guide is intended to encourage the teachers of art in the local school system to construct a flexibly structured art program which is based on the sequential development of objectives closely related to the needs and interests of children in that community.

Art is now recognized as making a distinct contribution to the total maturation of the child. Its far-reaching objectives such as the development of creativity, sensitivity to design and a knowledge of our cultural heritage extend its values beyond the limits needed for "leisure time" activity.

We are grateful to Dr. Martha Carter, the art consultant, for her efforts in preparing this guide which we hope will make easier the task of the teacher of art in the schools of Indiana.

RICHARD D. WELLS

State Superintendent

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Preface

No school subject is of greater importance than art. Our endeavors, then, must be directed toward structuring a program which is of maximum worth in the growth and development of children. This guide is written to help teachers in their efforts to this end.

I wish to express my appreciation to the consultants of other subject disciplines in the Curriculum Division for their very helpful suggestions, criticisms and most of all for their encouragement.

MARTHA R. CARTER

Art Consultant

RATIONALE FOR A COURSE OF STUDY

Courses of study are praised and maligned, used and misused, referred to often and just as often banished to the bottom drawer of the teacher's desk. A good teacher will use a course of study if it is a help and will ignore it just as readily if he feels that it does not meet his needs.

The teacher's schedule is a heavy one, so he has little time to establish clearly defined goals and to plan for effective teaching. Yet, goals determine the direction of his whole instructional program while specific objectives derived from the overall goals determine the content of smaller units of instruction. The year's program without goals and objectives would be comparable to a cross country trip without a map; one might get somewhere, but the destination would be in doubt. In addition to the many other functions of a course of study, this sense of direction which it gives to the teacher is of utmost importance. Without a course of study the teacher may be developing a product-oriented art program rather than one directed toward accomplishing meaningful changes in pupil behavior.

A course of study is a necessity for the teacher of art. It clarifies the goals of the art program and sets up the objectives for each unit. It serves as the overall plan for instruction for each grade level. It provides for sequential development from activity to activity, from unit to unit and from year to year. A course of study, while permitting flexibility and,

to some extent, freedom of choice both to teacher and pupils, makes possible a balanced program. In a good art program, a balance is maintained between studio activities and the acquisition of knowledge while care is taken to deepen appreciation in both areas. In studio activities there must be a balance between experiences involving two and three-dimensional media. The course of study, in short, helps the teacher of art to direct the learnings of his students in an organized and efficient manner toward the immediate and overall goals of his subject area.

Without a course of study, the art teacher has no basis for organizing the year's activities; for, unlike the academic areas, and rightly so, most courses in art are not concerned with textbooks. While the use of a textbook for the organizational plan fails to take into consideration the specific characteristics of a particular group of children, it does give a general foundation for good teaching by providing a structure for the year's work. A young art teacher is often asked to participate in writing a course of study before he has had sufficient experience to enable him to make sound decisions; consequently, he sometimes relies on the content "lifted" from his college classes without adaptation to the interests and abilities of his pupils. Even experienced art teachers may resort to "borrowing" from courses of study produced by curriculum specialists in large cities. Certainly, these publications are excellent for the purpose for which they were written; but they may not be suitable for other school systems. One result of adapting ideas from several different sources may be a hodgepodge of unrelated activities.

The following suggestions for the construction of a local community's course of study provide a framework for a well structured program with particular relevance for the pupils in that community.

THE STEERING COMMITTEE

The Administration should appoint a Steering Committee to provide overall direction.

The personnel of this committee will vary from system to system, but it may well include:

1. The director of curriculum, a principal and the art supervisor as representatives of the Administration.

2. Several parents who represent a cross-section of the community. (The educators need to learn what parents want for their children from the art program, and parents need to extend their understanding of curriculum offerings.)

3. Several art teachers. These should be selected to represent a cross-section of teacher assignments in grades as well as socio-economic levels.

4. An elementary classroom teacher or two. Whether or not classroom teachers teach their own art, their point of view is important for the elementary course of study.

5. A secondary counselor. It is of great importance that the counselors understand the goals of the art program and, to some extent, how they are to be implemented.

DUTIES OF THE STEERING COMMITTEE

Philosophy of Art Education

It is the function of the Steering Committee to establish the overall philosophy of art education. Answers should be formed for these or similar questions to provide a framework within which to work.

1. Statements of philosophy of art education usually assert that art is basic to contemporary American culture. If this statement is accepted, then should not every individual have meaningful experiences in art?

2. What contributions should art make toward developing citizenship for democracy?

3. How important to the individual and to the nation is the development of creative ability?

4. Is it the function of the art program to acquaint pupils with our cultural heritage? If so, can it serve as a basis for enriching his present art experiences?

5. Is art to be taught as a discrete discipline, or should it be interrelated with the child's whole educational experience?

6. At the secondary level, "Do we believe that art is to be taught as though all students in the course will become artists?" (Many who answer

this question negatively, still structure their courses as though the opposite were true.)

7. What are the needs of the pupil who is interested in art but does not care to make a vocation of it? Should art become a hobby for him? Should the teacher make a definite effort to teach so that learnings attained in the art class can be applied to color and design choices in clothing, furniture, cars and other items used in daily living?

8. What contribution can art make to the culturally deprived child? Should he have greater or lesser amounts of time devoted to art than is allotted to the culturally advantaged child?

9. Should social and ethical loncepts be developed through art experiences?

Many educators hold that the art teacher is concerned only with the teaching of art; therefore, concomitant learnings detract from the goals of the art program. Another group believes that, as art teachers, they are first of all concerned with the development of the whole child; thus, it is imperative that the child be given the opportunity, through suitable art problems, to learn about and to form value judgments on the controversial issues of the contemporary world. Other educators are concerned that students be educated to be good citizens for the sake of the nation's future and that every teacher must develop these concepts as a matter of first concern.

Appointment of Sub-Committees

The Steering Committee appoints the sub or working committees which will construct the course of study within the philosophical framework. The Steering Committee will have considered, up to this point, the art program as a whole, grades Kindergarten through Twelve. Such an overview of the program is requisite if sequential development is to occur. Obviously, however, the actual task of writing requires a division and delegation of responsibility. The number of sub-committees and the level each is to cover will depend, of course, on the size of the staff and the range of grades taught by each of the teachers. These subcommittees may take a variety of alternate forms:

Primary	**Primary**	**Elementary K-6**	**Elementary K-8**
Intermediate	**Middle School**	**Secondary 7-12**	**Secondary 9-12**
Junior High School	**Secondary School**		
Senior High School			

The Art Supervisor or chairman of the Art Department will work closely with all committees.

In the very small system, one committee might of necessity write the entire course of study.

Responsibility for the teaching of art will determine the personnel of the subcommittees. At the elementary and primary levels, classroom teachers should, of course, be represented whether or not the teaching of art lies entirely in their hands.

Whatever structure is decided upon, the committees should work in close correlation. The task should be seen as the construction of a unified

course of study rather than as the writing of several disparate parts. From time to time, representatives of the Steering Committee should meet with all the sub-committees to insure this unity.

A definite schedule of meeting dates should be set up either by the Steering Committee or by the sub-committee themselves. If it is the policy of the administration to give extra remuneration for this type of work, the rate of pay and time involved should be agreed upon in advance. Meetings scheduled throughout the year, followed by a concentrated session in the summer, often provide an efficient way of working.

Progress Reports

Having set up the machinery for the construction of the course of study, the Steering Committee should maintain interest in its development. Progress reports should be made from time to time, and the Steering Committee should evaluate the work in the light of the degree to which the philosophy agreed upon is being implemented.

Publication

Upon completion of the course of study and its acceptance by the Steering Committee, arrangements should be made for publishing it. How elaborate should the printing be? Can the school system afford illustrations? (Actually, this question should be answered early in order that illustrations may be collected and screened.) If the book must be reproduced in a cheaper fashion, what techniques can be used to make it attractive? What arrangements can be made to make the instrument "open-ended" with insertions and deletions easily accomplished? How many copies are needed?

DUTIES OF THE SUB-COMMITTEES

Structuring of Course of Study

Before any writing of the body of the course of study is done, a decision must be made as to exactly what is to be included and how extensively the various parts are to be covered. The degree of elaboration in courses of study vary widely. Obviously, a larger staff can write a more comprehensive publication in a given amount of time than can a small group of persons. The length of the table of contents does not furnish the criteria by which a course of study is to be judged, however; excellent coverage of essentials is of greater importance than the inclusion of a great number of items which may not be necessary to the achievement of the purposes for which the manual is written.

A number of years ago, courses of study contained procedures and directions for teaching each activity or unit. Since numerous art books are now published which deal with procedures and, many times with the development of creativity in the techniques described, there seems to be no reason for a local staff to use its time to write "how-to-do-it" directions. In terms of cost it is far cheaper to purchase the necessary books; and, if they are chosen with care, their content is often better written than the material put together by teachers whose first obligation is to teach not to write.

ESSENTIALS OF A COURSE OF STUDY

A table of contents covering the essentials of a course of study and organized on the basis of behavioral objectives would probably include the following:

Acknowledgements
Use of the course of study
Philosophy of art education
Characteristics of local community
Characteristics of children
- **5-8 years**
- **9-11 years**
- **Early adolescence**
- **Later adolescence**

Goals or major objectives
Sequential growth in behavioral objectives
Charts showing sequential development of concepts and activities and relationship to behavioral objectives
Suggested activities
The role of the art teacher
- **Securing personal involvement**
- **Teacher-pupil planning**
- **Classroom management**
- **Establishing and maintaining discipline in the classroom**
- **Evaluation**

Materials
Bibliography

Most of these topics are fairly obvious, so little needs to be written concerning the content which should be covered in them. A fairly extensive explanation will be given covering behavioral objectives since their use is a comparatively new approach to the teaching of art.

Acknowledgments: Care should be taken by the writer of this section to list all personnel who have contributed not only to the organization and writing of the course of study, but also to those administrators who have made possible its publication.

Use of the Guide: In this section the teacher should be urged to read *all* the course of study to get an overview of the entire program. The teacher should then study that part of the program appropriate for his class or classes. The objectives should be read thoughtfully with the understanding that activities listed are only suggestions; the teacher may introduce other experiences if they will serve as well or better to attain the desired objectives. Individual differences should be borne in mind and substitutions made when necessary in order to meet more closely the needs of the children.

Philosophy of Art Education: Questions intended to stimulate thinking in this area have already been set out in the section devoted to the duties of the Steering Committee. The responsibility for the statement of philosophy has been placed with that Committee since it includes administrators as well as teachers. Obviously, the philosophy of art education to be effective must agree with the general philosophy of the school system.

Characteristics of the Community: If a course of study is to fit the needs of a specific group of boys and girls, the community in which they live must be surveyed and its potentialities and limitations determined.

1. What cultural, educational and spiritual influences are brought to bear by home and neighborhood?

2. What residents in the community can contribute to the enrichment of the art program either by displaying art objects or by demonstrating techniques?

3. Are there galleries which children may visit or which will exhibit their work?

4. Are there opportunities for talented children to attend Saturday classes?

5. Are there colleges, universities or art institutes where exhibits may be seen and advanced study in art may be pursued?

6. What job opportunities are there in the community for young artists?

7. What industrial or commercial concerns in the area are sources of free or inexpensive materials which can be used in the classroom?

8. What good examples of architecture, domestic and public, are there in the vicinity?

9. Is the climate for art receptive, or does there need to be promotional work done in order that it will be regarded as the equal of other areas of the curriculum?

Characteristics of Children: Each teacher on the committee should review his knowledge of child psychology and development. The mental, physical and emotional characteristics at different stages of development should be spelled out in order that suitable objectives may be chosen for each level. In addition to the particular school of psychology which is chosen as a guide, be it the Skinnerian theory, the Gestalt or that of Piaget, the teachers should also draw on their own experiences with children to determine those aspects of child behavior which should influence the choice of objectives and activities in art.

Goals or Major Objectives: In the light of the accetted overall philosophy of art education, the committee's findings relative to the local community and the characteristics of child growth and development, a statement of the broad objectives of the art program should be compiled. Many excellent statements of objectives have been published in various art education publications. These can be used for guidance but should be studied in relation to the characteristics of the local children and the community.

The Essentials of a Quality School Art Program, A Position Statement,[1] published by the National Art Education Association in 1967, includes a section on objectives which is phrased so clearly and covers goals so adequately that it is quoted below in its entirety. Whether or not this is

[1] National Art Education Association, *The Essentials of a Quality School Art Program, A Position Statement,* Washington D.C., 1967.

incorporated into the course of study to be written, it points the direction which national leaders in art education consider of vital importance.

> **"Objectives: Art in the school is both a body of knowledge and a series of activities which the teacher organizes to provide experiences related to specific goals. The sequence and depth of these experiences are determined by the nature of the art discipline, the objectives desired, and by the interests, abilities and needs of children at different levels of growth. As a result of the art program, each pupil should demonstrate, to the extent that he can, his capacity to: (1) have intense involvement in and response to personal visual experiences; (2) perceive and understand visual relationships in the environment; (3) think, feel and act creatively with visual materials; (4) increase manipulative and organizational skills in art performance appropriate to his abilities; (5) acquire a knowledge of man's visual art heritage; (6) use art knowledge and skills in his personal and community life; (7) make intelligent visual judgments suited to his experience and maturity; and (8) understand the nature of art and the creative process."**

In addition, the committee may wish to set up the goal of developing constructive attitudes toward social and ethical concepts.

Behavioral Objectives: One of the most helpful directions taken by education in recent years has been stating objectives in terms of changes in pupil behavior. Only if the child exhibits change in overt behavior, can the teacher judge whether or not his teaching has been effective. The objectives quoted from the NAEA statement, while broad, are so stated. To be helpful in the writing of a course of study, they must be broken down

into specific objectives which can be accomplished within a limited period of time and at a given level of growth.

Robert Mager, in his book, *Preparing Instructional Objectives,*[2] gives three criteria to be used in constructing behavioral, or performance, objectives:

> **"1. Does the statement describe what the learner will be doing when he is demonstrating that he has reached the objective?**
>
> **2. Does the statement describe the important condition (things given or restrictions made) under which the learner will be expected to demonstrate his competence?**
>
> **3. Does the statement indicate how the learner will be evaluated? Does it describe at least the lower limit of acceptable performance."**

While educators in science, particularly, have been at work for several years in framing behavioral objectives in that discipline, art educators have been wary of attempts to set up behavioral objectives. Serious study along these lines was begun at workshops at the four Regional Art Conferences in the Spring of 1968. Until recently, however, statements of objectives have been very general and have been stated in terms of that which the teacher was to do. The following are typical examples:

> **To foster growth and development of creativity.**
> **To develop sensitivity and awareness to beauty, both natural and man-made.**

Because of the difficulty of determining whether these laudable goals have been achieved, too often the quality of teaching as well as of the pupils'

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[2] Mager, Robert, *Preparing Instructional Objectives,* Fearon Publishers, 1962. Quoted by permission of the publishers.

learning has been evaluated in terms of the product. This evaluation has usually been subjective, resting upon opinion rather than careful analysis.

Some are teachers feel that art should not be graded at all. While they agree that art is of great importance to the individual, they are of the opinion that it is impossible to judge just what values a particular individual has gained and to what extent. Supporting this point of view, Murphy and Gross, authors of *The Arts and the Poor,*[3] state that the arts (they are speaking of the performing as well as the visual arts) "unlike other school subjects, can engage the whole person in an experience of unusual depth and delight, with effects that are complex, multiple and powerful." They further state that "the contribution of the arts to education is vague and harder to define than the contribution of the better established subjects. This vagueness, however, derives not from the ineffectiveness of the arts but from their very richness."

Advocates of behavioral objectives in the arts, while tending to agree with the "vagueness and complexity" of art's contribution, nevertheless are convinced that objectives can be stated in terms of changes in performance on the part of pupils, and that only in this manner can achievement in art be measured. It may not be possible to measure with precision the

[3] Murphy, Judith and Gross, Ronald, *The Arts and the Poor,* U. S. Department of Health, Education and Welfare, June 1968.

depth of appreciation or growth in creativity, but there are outward changes in a child's behavior which help the teacher to arrive at a close approximation of his growth even in these areas. As for the child's growth in manipulation of tools, knowledge of techniques and knowledge of art history, these can be measured without question.

The writing of a course of study based on behavioral objectives would put the emphasis where it belongs. Activities and experiences become the means of achieving the desired objectives and not ends in themselves. Changes in pupils' behavior (in attitudes, skills, ability to express himself, creativity, acquisition of knowledge, work habits) are of far more importance than the products which the pupils make delightful though they may be. Evaluation becomes a matter of judging the extent of these well defined changes rather than of grading the product.

Art educators have, in the past, been particularly dubious of any attempts to measure pupils' "understanding" and "appreciating," yet, we have prided ourselves that we knew pretty well which children "understood" and "appreciated." How have we known it? By the overt indications which the child made. He *exhibited* enthusiasm about a painting by *looking* at it repeatedly, by *talking* about its color or design. He "understood" the process of linoleum block printing, and we know that he did because he *demonstrated* his knowledge by *cutting* and *printing* a block. These action verbs, then, are the key to the writing of behavioral objectives. A number

of action verbs pertaining to cognitive, affective and psychomotor operations are listed below. These will help in developing behavioral objectives in art.

abstracts	**creates**	**employs**	**mixes**
adapts	**criticizes**	**etches**	**models**
analyzes	**cuts**	**exhibits**	**organizes**
arranges	**decorates**	**expresses**	**paints**
asks	**defines**	**evaluates**	**plans**
blends	**demonstrates**	**forms**	**prints**
carves	**describes**	**gathers**	**qualifies**
characterizes	**designs**	**identifies**	**questions**
compares	**develops**	**illustrates**	**recognizes**
composes	**discriminates**	**inquires**	**rejects**
constructs	**distorts**	**investigates**	**responds**
controls	**draws**	**manipulates**	**translates**

Many other verbs having to do with the infinite variety of techniques appropriate to the art program will occur to teachers writing the course of study.

Qualifying adverbs will assist in describing behaviors:

adequately	**creatively**	**individually**	**reservedly**
attentively	**enthusiastically**	**intuitively**	**tentatively**
compassionately	**frequently**	**logically**	**tolerantly**
compellingly	**habitually**	**pleasurably**	**widely**
confidently	**hesitantly**	**rarely**	**willingly**
consistently	**independently**	**realistically**	

As a means of organizing behavioral objectives in a manner which will be of real assistance to the teacher, it is suggested that two charts be drawn up. The first should list the overall goals or objectives; under each of these a series of more limited objectives phrased in behavioral terms should be set out in sequential order and at the level at which they are to be achieved. The overall goals will be the same for grades kindergarten through twelve. The attainable portions of these goals will vary with each grade level and should progress from the easy to the difficult. The second chart should list the major activities of the good art program: Drawing, Painting, Ceramics (clay work), Print Making, Puppetry, etc. Under each of these headings, again in order of difficulty, specific objectives relating to the particular activity should be listed. If desired, these specific objectives can be numbered (1.0 represents Drawing, 1.1 The child draws in scribbles 1.2 The child represents persons symbolically, etc.) The numbers can be placed under the objectives which they help to achieve on Chart I. This procedure should give the beginning teacher many ideas as to how to accomplish the larger objectives.

The committees will find the construction of these charts the most time consuming section of the entire course of study, for the teachers will need to examine their teaching in detail and will need to be quite specific in areas where, in the past, they may have been somewhat ambiguous.

How is growth assured in each of the overall objectives? Only by building greater comprehension on the basis of that which is already understood. And that calls for many hours of thoughtful analysis:

1. **What is it that the child has already achieved toward the attainment of each of these objectives, and**
2. **What are the next steps to be taken in order that he may continue his growth in the desired directions?**

In the sample of Chart I, the overall objectives as set out by NAEA are listed, and under each of these, several suggestions are made for objectives suitable for primary and intermediate grades. In a complete chart many more explicit objectives for each level would be written and, of course, would be extended through the twelfth grade.

The example of Chart II lists several of the broad areas of art but Painting and Clay Work are the only ones which have been developed in detail. There is a gradual increase in difficulty in attaining each specific objective in these areas until a high degree of creative competence and skill is reached at the secondary level. Each general area should be analyzed and set up in this fashion by the writers of the course of study. There will be some experiences, such as puppetry, which occur in only a few grade levels. Others, obviously, occur from kindergarten through grade twelve. The concise objectives in clay work have been numbered, and the numbers which refer to the primary and intermediate levels have been inserted under the appropriate general objectives on Chart I.

Concise objectives from several activities often contribute to the same broad objectives. If, for instance, the objective were "to discover the effects to

be obtained through changes in light and shadow on form", this might be achieved through creating panel modulators, ceramic sculpture, or arrangements of still life. Experiments with lighting on any of these forms, intelligently observed and discussed by the students, would develop the comprehension desired. It remains, then, to be decided which activity is most suitable for the needs of a particular group at a given time. Do they need to experience almost classic simplicity in design by creating a panel modulator? Have they painted sufficiently during the year, or would the painting of the still life arrangement provide a needed experience? Are the students sufficiently experienced that they may choose individually the media in which to work? After the decision is made, the behavioral objectives listed under the activity are noted. What techniques, what skills, are to be developed? How can creativity be fostered during this unit of work? The answers to these and other questions relate to the general objectives in Chart I.

It can thus be seen that, while it will undoubtedly represent a great deal of work to draw up the concise objectives as recommended, much time will subsequently be saved by each teacher as he organizes and plans his units of work during the school year. The use of the charts will also facilitate more effective teaching.

Samples of Charts One and Two follow: (No attempt has been made to make a cross-reference of all objectives on Chart Two by listing them in appropriate columns on Chart One.)

CHART ONE

Overall Objectives	Intense Involvement and Response to Visual Experiences	Perceive and Understand Visual Relationships in Environment	Think, Feel and Act Creatively with Visual Materials	Increase Manipulative and Organizational Skills in Art Performance Appropriate to his Abilities
Level One **Kindergarten through Grade 3**	Expresses verbally intense interest in school life—the building, pupils, teachers, staff. 2.7 Manipulates art materials ascribing meanings to the product which relate to his own life. 2.3 Portrays impressions of home life, parents, siblings. 2.7	Recognizes and can name colors in environment and in materials. 2.5 Distinguishes geometric shapes as they occur in environment and in his product. Distinguishes rhythm in sound and in nature and in his own work. 2.2	Enjoys manipulating new materials. 3.1 2.1 Delights in discovering qualities of materials he works with. 2.1 Creates symbols of objects in his environment and uses them to express his own ideas. 3.2 3.3 3.4 Uses color imaginatively as well as realistically. Works with confidence.	Gains a measure of control in use of brushes, crayons, large needle, etc. 2.6 Experiments in use of tools. 2.11 Controls with greater skill, his tools and materials. 2.8 3.6 3.7 3.8
Level Two **Grades 4-6**	Continues to use interest in school life as a basis for art expression. 2.9 Field trips, outside interests used as inspiration for art. Interests in other subjects provide content for art expression.	Perceives spatial relationship in works of art. Employs his knowledge and feeling with reference to color and design as he plans and executes his own work. 2.14	Does not rely unduly on opinions of others. Works creatively within framework of instruction. Plans and executes original design in art media.	Gains control in use of paper, wire and other materials in 3 dimensions. 2.10 3.9 3.10 3.11 Extends his use of art materials and their control to include greater variety. 2.11 2.12 2.13

MAJOR OBJECTIVES

Acquires Knowledge of Man's Visual Art Heritage	Uses Art Knowledge and Skill in Personal and Community Life	Makes Intelligent Visual Judgments Suited to His Experience and Maturity	Understands the Nature of Art and the Creative Process	Develops Constructive Attitudes Toward Social and Ethical Concepts
Observes and talks about paintings and other art works in school. Learns to recognize reproductions of a few great paintings and sculptures. Characterizes examples of painting and sculpture as art forms.	Makes objects for "playing house." Creates originally designed gifts at Christmas time. Makes simple posters for use in school.	Chooses colors which he feels "go well together." 2.6 Prefers certain paintings and other works of art over others.	Makes conscious choices in all art work involving color—putting colors together which he feels are "right." 2.6 Recognizes rhythm, repetition, balance in nature, and is aware that when these are used with line, form, texture and color, one is creating "Art." 2.14	We gain satisfaction when we put work away neatly. Good arrangement and order are found in nature, too. We learn to share our materials and tools. We learn that to work well brings deep satisfaction.
Learns to recognize typical architectural forms of countries studied in social studies. Recognizes and can identify 5 or 6 art objects from countries studied (painting, sculpture, textiles, metal.)	Creates scenery and costumes for drama productions. Makes posters to advertise worthy causes.	Begins to apply knowledge of art principles and elements in making visual judgments. 2.14	Realizes that it is neither subject matter nor media which makes a work of art, but the quality of organization and of relationships in line, form and color. 2.14	We learn to share ideas and to work together. As good citizens, we are not litterbugs. Our country is a heritage for us, which we in turn must preserve and make more beautiful for those who come after us. Let us be creators, not destroyers.

CHART TWO

	1.0 DRAWING	2.0 PAINTING	3.0 CERAMICS (Clay)
Level One **Kindergarten through Grade Three**		2.1 Uses finger paint to experiment with arm and hand strokes. 2.2 Achieves a sense of rhythm through finger painting. 2.3 Manipulates paints at easel with large brushes. 2.4 Can name colors of paints. 2.5 Uses paints to create free design. 2.6 Paints symbols representing people, animals, objects. 2.7 Begins to compose consciously by "filling space," making "important things large." 2.8 Learns to lighten and darken colors.	3.1 The child manipulates clay and learns that he can form shapes which stand upright. 3.2 He forms objects which have meaning for him. 3.3 He "pulls out" forms from clay and makes symbolic representations of persons and animals. 3.4 He uses clay to express his own ideas. 3.5 He learns that the weight must be balanced in order to stand. 3.6 He improves in his coordination of hand and eye movements as is evident in increased ability to form clay objects. 3.7 He makes simple joinings of two or more parts. 3.8 He is able to roll out and cut clay to form a tile. 3.9 He can incise a design in clay.
Level Two **Grades 4-6**		2.9 Participates in group mural painting. 2.10 Continues to mix poster colors to achieve a greater variety of colors and values. 2.11 Uses sponge and sticks as painting tools. 2.12 Mixed media—chalk and crayons with paint.	3.10 He can form clay objects through the use of the slab method. 3.11 He is able to roughen clay and to use slip to form firm joinings. 3.12 He can define "bisque firing" and "glazed ware." 3.13 He can select objects of everyday use which are formed of fired clay.

BEHAVIORAL OBJECTIVES

4.0 PRINTMAKING	5.0 APPRECIATION AND ART HISTORY	6.0 SCULPTURE	7.0 PUPPETRY	8.0 TEXTILES

CHART TWO

	1.0 DRAWING	2.0 PAINTING	3.0 CERAMICS (Clay)
Level Two—Cont. **Grades 4-6**		2.13 Begins use of transparent water color. Gains a measure of control over washes. 2.14 Uses principles of balance, rhythm emphasis in painting.	
Level Three **Junior High School**		2.15 Becomes increasingly sensitive and discerning in his use of color. 2.16 Increases ability to design by arranging and painting still life. 2.17 Uses India ink in combination with transparent water color. 2.18 Controls paint to achieve wet washes, dry brush. 2.19 Expresses moods and feelings through color. 2.20 Uses aerial perspective and receding planes to show distance in paintings. 2.21 Uses variety of subject matter: figures, landscapes, abstractions.	3.14 The pupil can form pottery six to eight inches high using the slab method or the coil. 3.15 He can create original sculpture shapes using the slab and coil methods. 3.16 The pupil can model with some dexterity animal and human forms. 3.17 The pupil can distinguish a variety of kinds of surface decoration, including sgraffito and mishima. He is able to use these techniques (sgraffito, mishima, and incising) to decorate his work. 3.18 The student is able to identify several ceramic glazing techniques.

BEHAVIORAL OBJECTIVES (Continued)

4.0 PRINTMAKING	5.0 APPRECIATION AND ART HISTORY	6.0 SCULPTURE	7.0 PUPPETRY	8.0 TEXTILES

	1.0 DRAWING	2.0 PAINTING	3.0 CERAMICS (Clay)
Level Four **Senior High School**		2.22 Controls value, chroma and intensity. 2.23 Portray 3-dimensional form in painting. 2.24 Uses textural effects in painting—surface and apparent. 2.25 Uses color with imagination and boldness. 2.26 Controls brush and water color, oil or acrylic paints effectively to secure desired effects by the direct method, wet water color, dry brush, calligraphy, glazing. 2.27 Fuses his greater knowledge of the work of the masters, his increased technical skill, his more analytical knowledge of art structure and his emotional response in an ever more sophisticated expression.	3.19 The student is able to apply the fundamentals of good design in the formation of pottery and ceramic sculpture. 3.20 He measures ingredients on balance scales, then mixes and grinds glazes. 3.21 He obtains desired effects by spattering, dripping, spraying or brushing glazes. 3.22 He uses the tri-axial method to create original glaze formulae. 3.23 He fires experimental glazes. 3.24 He grows in his appreciation of ceramics as an art form. 3.25 The student acquires through practice the ability to center the clay on a potter's wheel. 3.26 The student is able to throw a pot and to raise it with walls of even thickness to a height of at least six inches. 3.27 He sets up higher standards of design quality as is evidenced in his work.

BEHAVIORAL OBJECTIVES (Continued)

4.0 PRINTMAKING	5.0 APPRECIATION AND ART HISTORY	6.0 SCULPTURE	7.0 PUPPETRY	8.0 TEXTILES

Suggested Activities

Charts I and II should be sufficient as aids to planning if the teacher has a strong background in art and has ample time to prepare his work. A full day's teaching, however, leaves little time for preparation, and lists of activities and suggestions for coordinating art with other subject fields and children's interests should prove helpful. Again, it should be stressed that these suggestions are only means to an end, and the objectives should determine what experiences are needed, not the other way around.

Lists of this nature should be "open-ended." If, as is advisable, the course of study is in loose-leaf form, blank pages as needed may be inserted for activities to be added to the suggested lists.

The teacher should constantly be searching for new problems, for art education should keep abreast of the more enduring forms of contemporary art. Novelty in itself is not enough, however, and each activity should be carefully scrutinized as to its suitability to the mental, emotional and physical maturation of the children involved. Moreover, the teacher should keep constantly in mind the performance objectives desired, evaluating each new problem in terms of its probable success in achieving these objectives as well as comparing it to the activity it will supplant.

Teachers should be aware that they themselves sometimes tire of activities which they have taught for several years. This may or may not warrant removing these from the list. After all, an art program based on sequential development will provide experiences which are new to the children, even though the teacher may have directed them a number of times. New methods of presentation, additional enrichment material, more up-to-date tech-

niques may rejuvenate the activity, keeping its essential quality and at the same time reviving the interest of the teacher.

The following lists are separated into four "levels", roughly, primary, intermediate, junior high and senior high. Any division should be flexible, depending on the amount of time scheduled for art and the previous experiences and achievements of the pupils.

Level One (Grades K-3)

Free manipulation of all materials when used for the first time. Very young children may remain in this unstructured stage for some time and should not be unduly hurried through it.

In these times, when children may live with only one or neither of the parents, care should be taken to include suggestions involving other members of the family or adults when subject matter is suggested which involves family life.

Use subject matter involving "I" and "My":
"My dog and I"
"My sister and I"
"My favorite toy"
"My whole family"

Work toward pictures and modeled figures involving action:

"My brother plays ball with me"
"My mother is cooking"
"My daddy works on the lawn"
"My grandmother reads to me"
"We play on the playground"
"We are skipping rope"
"The custodian sweeps the hall"
"The school nurse looks at my throat"
"The patrol boy helps us cross the street"

Finger paint to "mood" music

Cover boxes or cans with finger painting for gifts.

Mix paints by "Wet on Wet" application of color.
Find "pictures" in painting done for manipulation.
Use line—either crayon or brush—to make such pictures clearer.

Illustrate scenes from stories and poems.

Make simple scenery for dramatic play (trees, houses, flowers, windows or interior wall.)

Decorate in crayon on curtains or table cloth for housekeeping corner.

Take walking trips to observe architectural features of buildings—draw or paint houses and buildings afterward.

Take walking trips to look at trees and flowers—(Caution: do not ask children to look at too many different things in one trip.)

Drawings for large book (12″ x 18″ or preferably 18″ x 24″) on such subjects as "Our visit to ————" or a creative poem or story.

Design invitations, seasonal decorations, greeting cards.

Tear paper animals.

Make pictures from torn or cut paper. In later primary, crayon lines may be added.

Stitchery designs using yarn and burlap. (Use running, couching, cross stitch, chain stitch. Talk about colors which go well together.

Model animals, bowls, dishes for housekeeping-corner from clay.

Construct box animals.

Make dioramas

Make hats and wear them to class parties

Rhythm instruments

Hand puppets. (Always use puppets in simple plays after making them)
Colored paper and sack masks.

Level Two (Grades 4-6)

Children at this level should be given the opportunity to: Explore

A world of strange countries and peoples
A world of many colors, textures, forms, lines
A world of literature
A visual world as presented by artists
A world of music and rhythms
A world of nature, trees, rocks, plants, birds, animals; of mountains, rivers and lakes.
A world of fantasy.

Ideas may be expressed visually through
- Murals, done by the class as a whole or by small groups
- Landscapes, drawn or painted
- Illustrations of poems and stories
- Science fiction illustration
- Portraits and quick sketches from poses by classmates
- Self portraits
- Contour drawing, people, animals, objects
- Free experiments with wet water color
- Calligraphy experiments with sticks and paint or inks
- Field trips to develop perception and enrich experience
- Printing with carved vegetables on paper or cloth
- Use montages of paper and cardboard for relief printing
- Create stencils and duplicate designs
- Use brayer, string, for backgrounds for painting or as the tools for a finished piece of work.
- View and discuss slides and prints of famous artists' work
- Read about artists from books written for this reading level
- Help to arrange exhibits
- Attend professional art exhibits

Create clay forms from slab and from coils
- Model persons and animals in the round
- Learn a vocabulary of art terms as each activity develops
- Puppetry, hand puppets and marionettes in the 6th grade.

Level Three (Grades 7-8)

Explore the world of
- travel
- sports
- the arts
- science
- fantasy
- the interaction of peoples
- nature
- industry

Relate art work to concepts which are of great importance, such as man's need to conserve and improve his environment.

Learn about historical and contemporary art by reading, viewing slides, attending exhibits, writing or giving oral reports.

Use design principles as the core of each problem.

Painting with transparent and opaque water color, acrylics. Use as tools sticks, brayers, "found" objects as well as conventional brushes.

Work on cardboard or pressed board as well as papers of various types.

Mobiles and stabiles. Use widely varied materials in planned arrangements to express beauty in spatial relationships, color and form.

Use sand cores and plaster for carving.

Printmaking. Studies in texture, value and color. Use large pieces of linoleum. Montage of textured materials for relief printing. Brayers used over collage of colored paper.

Collages—use many types of paper, cloth, found materials for textural and composition studies.

Make decorations for parties in tune with contemporary color and lighting effects.

Stage scenery and simple costumes.

Level Four (Senior High School)

The ten major objectives set out earlier with the specific performance objectives in each area provide the content of the senior high school art program. Art structure is the hard core of every art course. Unless the high school student is aware of this—unless he consciously organizes his materials to express what he feels and knows about design—he fails to understand the nature of art and creativity.

While working consciously with design unless the problem is pure abstraction, the adolescent should also be involved in the problem of communicating his ideas, beliefs and purposes. These things, then, form the subject matter of art in the senior high school.

The following suggested courses as described by the State Art Committee or their equivalents form the basis of a well rounded art program in grades 9-12.

Basic Art: Principles and elements of visual expression utilizing two and three dimensional activities and discussion of the social and historical foundations of art.

Historical and Environmental Art: Developing a further competence in the study of our cultural heritage. Organized to include experiences in the making of art judgments relating to personal use, art in our homes, art in our community, the role of art in society, a comparative study

of art in other cultures, art forms and function, tools, products and architecture.

*Advanced Art:** Continuation of art studies through studio activity and related discussion of the foundations of art. Exploration of design principles including color and form relationships, space modulation, etc., using varied media and appropriate visual references.

Drawing: Powers of observation and basic drawing skills may be developed in many different ways using a variety of materials. Subject matter should include inanimate objects, nature objects, figure drawing, portrait and interpretive drawing.

Crafts Design: Basic in this course is the knowledge and use of design principles in creating objects both aesthetically pleasing and functional. A variety of media such as clay, leather, metal, paper, textiles, wire and wood is recommended. The processes should include paper construction, paper maché, puppetry, weaving, stitchery, printing and rug construction.

Printmaking: For a creative expression in printmaking, units are to be selected from relief, planographic, intaglio or stencil processes.

Painting: A course designed to develop individual expression and an understanding of art structure through a wide variety of materials and techniques appropriate to painting.

Photography: This course should begin with mastery of operating still photographic equipment and printing skills, including the study of light

* Advanced art may be substituted for specialized courses if the school has too small an enrollment to justify a wide range of courses.

and color relating to photography. Students would advance to the creative use of equipment and skills through application of elements and principles of design in producing cinematography-loops; short subjects; abstractions and documentaries.

Visual Design: Those aspects of art and design aimed primarily at visual communication to include such topics as typography and lettering, layout, illustration, trade marks, reports and other corporate design, TV commercials, exhibit design, packaging, and an investigation of the processes involved in reproduction for multiple use.

Stage Design & Costume: Design and construction of stage sets, color theory relative to light and stage production and the designing, production and understanding of costume.

Ceramics and Sculpture: Ceramics and Sculpture is planned to give experience in functional as well as sculptural processes, using a variety of techniques and materials. Embellishment of surfaces is encouraged as well as the development of sensitivity to spatial relationships.

Jewelry and Metal Design: Instruction in processes and materials and the application of principles of design to the making of objects in metal: jewelry, functional objects, and small metal sculpture.

The Role of the Teacher

This section should provide specific, practical help, especially for the new teacher. The committee assigned to write this section should be concerned with such areas as motivation—(that is, the process of securing intense personal involvement of the pupils), discipline, evaluation, and management of tools and materials.

Securing Personal Involvement

The inspiration for children's art must come from their experiences at home, in the school, from field trips, travel, fantasy. How does the teacher use this variety of experience to inspire his pupils to become totally involved in their work? The questions which follow may help the teacher to solve the problem which occurs each time he meets his class.

1. Is the teacher himself enthusiastic regarding the assignment?

2. Have the children had an opportunity to choose the activity or at least to help in its planning?

3. Does the creating of the art product have meaning and purpose for the pupils?

4. Is the teacher competent in the techniques required to create the art product?

5. Do the children have clearly in mind the competencies they will gain through the successful completion of the activity?

6. Does the teacher provide enriching experiences and materials which will extend and deepen knowledge and appreciation?

7. Does the teacher encourage independent work, and is he available with instruction when it is needed?

8. Has the teacher established a rapport with the pupils which is conducive to the development of creativity and which encourages self-expression?

Motivation, then, is not a dramatic introduction to the unit of work based on a superficial attempt to "interest" the child in some activity which

may be entirely unrelated to his needs and interests. As described here, motivation encompasses the whole process of teaching; for interest on the part of the child is aroused and maintained by the teacher through the use of good teaching methods.

Classroom Discipline

In the previous section, by describing ways of interesting children in their work, we also have described what is known as "constructive discipline." A class which is intensely interested in the work at hand provides the teacher with few problems from the standpoint of discipline. There are, however, a few practical steps which will aid in achieving this state of of affairs:

1. Waste no time in beginning class.

2. Be sure students understand the assignment.

3. Accept the standards of the group as a basis for setting standards of conduct. If students are from disadvantaged groups with standards of behavior far different from the middle class norm, be flexible in little things. Work, at first, for changes in attitudes rather than changes in manners.

4. Do not try to teach the pupils things they cannot learn. Frustrations due to assignments requiring skills beyond their abilities lead to unsocial behavior.

5. Get to know your students and their interests.

6. Make it possible for every pupil to achieve a degree of success if he works conscientiously. Recognize his achievement.

Preventive discipline implies that the situation is not ideal. Perhaps the

class is too large for effective individual instruction. There may not be enough tools or materials for the students to work with facility. The teacher may have misjudged student interests and skills when he planned the unit. Too small a room can cause crowding with consequent restlessness and disturbances.

These conditions make firm control necessary, but the pupils should understand why the rules are necessary and should also have a part in framing them. Unless a teacher has lost all control of the class, democratic agreement on rules of conduct suitable for an art laboratory usually results in conscientious adherence to them by the majority of the pupils.

As the last resort, there is emergency discipline. Here we are concerned with individual students, fortunately, except in rare instances not with the class as a whole. Can belligerence, insubordination, even violence be a reaction to the teacher? The teacher should look without prejudice at the conditions which brought about the pupil's reaction. Has the teacher been fair? Does he know enough about the pupil's background to understand why he acts as he does? Is there an ingrained clash of personalities which is causing the trouble? Can he, the teacher, be wrong in his estimate of what actually occurred? If the teacher is in any way at fault, winning the pupil's confidence and respect may be a long drawn out process. A teacher who is big enough to say, "I was at fault, at least in part; can we begin again?" has more chance of success than one who assumes that he is always right.

In many cases the troublesome and troubled student brings his problems with him into the classroom. Difficulties in the home may cause a student

to come to school emotionally distraught. Maybe a disappointment on the athletic field causes a temper to flare. In a few cases the student may be in serious difficulty with the courts.

The teacher must use firmness, patience and compassion in dealing with these more serious cases. Can some unique problem involving unusual processes or materials excite the pupil's interest in school work? Will an evidence of liking for the student, even while showing disapproval of what he has done, help the situation?

In such a situation the teacher walks a tight wire between appearing too conciliatory and too authoritarian. If he appears weak, other pupils will soon try to create further havoc. An authoritarian stance will further antagonize the original troublemaker. If the teacher can learn the causes behind the pupil's action and can, somehow, put himself into the pupil's place, if he can establish some kind of empathy with the pupil, he may be on the way to solving the problem, perhaps only for the day, perhaps permanently.

Batchelder, McGlasson and Schorling set out a number of procedures for the treatment of serious offenses, some of which are listed below.[4]

1. Isolate the offender from other pupils between the time of the offense and the settlement.

2. It is often wise to let the offender "meditate" for an hour or so before talking with him.

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[4] From *Student Teaching in Secondary Schools* by Batchelder, McGlasson and Schorling. Copyright 1964 McGraw-Hill Book Company, Used by permission of McGraw-Hill Book Company.

3. Be perfectly frank with the pupil. State the complaint fairly. Be judicial.

4. If property has been damaged, a willingness to pay for it or repair it is usually sufficient.

5. Never force apologies. Word soon gets around that all one has to do to get out of a scrape is to say he is sorry.

6. When the case is settled, drop it. Do not hold a grudge.

7. Do not publicize offenses and treatment of them before the student body. There is no need to humiliate the pupil.

8. An earnest appeal to the opinion of the class is often effective in stopping types of misbehavior that are difficult to investigate.

9. A visit to the home is often effective.

If, however, the teacher makes no progress, then before the conflict of wills is too long drawn out, recourse to the school psychologist, the guidance counselor or the principal should be taken. In these times of great unrest, no beginning teacher should feel ashamed because of his need for help. On the other hand, he should be sure that he has done all he can himself to solve the difficulty. The teacher who can remain cool in the face of insubordination, who does not react personally to gross misbehavior, is the teacher who will eventually learn to handle these trying situations.

Finally, the young teacher should always remember that he is not the first teacher, nor will he be the last, to encounter situations which at the time he feels are insurmountable. This is his initiation into the clan!

Evaluation

If the art program is based on behaviorial objectives, these will provide the foundation for evaluation. The teacher no longer can sort the art work into neat piles, labeling the objects "A", "B", and "C" on the basis of their aesthetic worth.

Instead, evaluation becomes a continuing process wherein the child's progress is noted in each of the objectives accepted for the unit, including, of course, the objectives concerned with design quality.

Evaluation based on the product alone leaves the teacher with a difficult choice. Should a child's work explode in the kiln, for instance, does he evaluate it on the basis of its design? Or, since the work disintegrated, did the child fail in his production? The pupil may have expressed his idea with deep perception, he may have developed it with excellent techniques and a fine sense of form. His failure lay only in his not having expelled all the air from the clay. The fact that the clay exploded has completed his learning as to the consequences of that error! Based on grading the product, he failed. If, however, the teacher uses behavioral objectives as a standard for grading, the pupil has achieved all the objectives within the period of time used in making the product with the one exception. While his comprehension of that one objective came too late to save the product, he, through his failure, has finally achieved under-

standing of the importance of the technique involved—and that knowledge, he will not soon forget.

A second example at the opposite extreme might be that of the student who paints extremely well, but who repeats himself over and over in the same technique, perhaps with similar compositions and color schemes. Evaluation based on one of the later paintings in the series would be most inaccurate, for what has the student learned in the process of repeating an earlier success? In terms of behavioral objectives, this performance would rate low on the evaluation scale, for his *behavior has not changed.*

The teacher may well ask, "But how do I use this theoretical knowledge in arriving at letter—or equivalent—grades for my students?"

In the elementary school, it is sometimes possible to avoid giving letter grades. Instead, broad behavioral objectives are listed, and some kind of scale such as "Shows marked growth," "Satisfactory growth" or "'Needs to improve," to indicate the child's progress. Even if grades must be given, it is wise to interpret them in this or a similar manner.

In the secondary school, a similar but more specific scale might be used. It could be presented either through a personal conference with the student or as a supplementary sheet to explain the letter grade earned.

In all cases, it should be made plain that the grade represents achievement for the current grading period and does not reflect how advanced the student may have been at the beginning of the grading period. The grade should be a true "progress report"; it should not be based on a comparison

of one student's ability on a particular date to that of another. This, of course, puts a grave responsibility on the teacher to give assignments by means of which every student can make actual progress, neither resting on his laurels as a talented student, nor giving up in despair because the work is too difficult. Adjusting assignments to individual abilities is requisite.

Classroom Management

The art teacher, because of the great variety of materials used, must establish an efficient system in their handling. Unfortunately, his experience in college art studios has usually not prepared him to manage efficiently the tools and materials needed by large groups of children. If he fails to master this part of a teacher's work, time better spent in instruction will be spent in hunting items and in doling out materials. The teacher is not a part of the custodial staff, but neither should he expect the janitors to clean a room which is habitually left in great disorder. No teacher can or should perform all the chores involved in maintaining a neat and attractive room. This is a combined task for teacher and pupils, and this should be clearly understood by the students. Planning for efficient use of storage space and making sure that everyone understands the plan and adheres to it will help. Often the cooperation of pupils in keeping the room neat can be secured by their participation in the planning. These are questions which the teacher needs to think through:

1. How can routine tasks contribute to learning?

2. What is the dividing line between exploitation of students and their carrying out tasks which are a part of the learning situation?

3. What responsibility does the teacher have to the taxpayer in terms of caring for equipment, tools and furniture?

4. How can an efficient routine be made habitual and, at the same time, rotated among students to provide all with the desired learning experience? How can the teacher make sure that everyone does his share of this work?

5. What techniques can be used by the teacher to secure the willing cooperation of all students in these tasks? (If the teacher discovers this, their parents would like to know, too!)

Materials

It is often advisable to make a detailed list of materials available for the teaching of art. If certain materials are restricted to upper grade levels, these should be so marked. Suggestions for the use of new and unusual materials are often incorporated in the list, particularly, if classroom teachers are even partially responsible for the art program. Explanations of how to order materials might also be included, together with definitions of quantity and size measurements: ream, number of sheets in a package, size of brushes by number, etc.

Bibliography

The National Art Education Association publishes an excellent bibliography of art education books and another of sources of filmstrips, slides and reproductions. It is neither necessary nor advisable to have such complete bibliographies as a part of the course of study, for there is nothing so frustrating as to be referred to a book or other instructional material only to find that it is not available when needed. These NAEA bib-

liographies can, however, serve as references when material of these kinds are to be ordered. The bibliography of books and lists of materials in the course of study should contain only those materials which are available in the art room or professional library for the teachers' and pupils' use.

Editing, Evaluation and Revision

After the various parts of the course of study are written, the entire work should be edited. Someone on the English staff might be pressed into service to aid the art teachers assigned to this task.

If illustrative material is to be used, it must be carefully chosen to serve a dual purpose: (1) to clarify points made in the text, and (2) to make the publication more attractive. Care must be taken to place the illustrations adjacent to appropriate sections of the text. The material is then ready for the process of reproduction—printing, offset, mimeographing or whatever.

The committee may then sigh with relief and await eagerly the printed copies; but the task, even then, is not complete. The course of study is an instrument to be used, and only its use will determine its value. Teachers should be asked to make marginal notes during the year. In the spring, they should come together to evaluate the effectiveness of the course of study and to determine what changes, if any, should be made. It was suggested earlier that the physical make-up be one which would permit additions and deletions; this will make possible not only the first annual review, but a yearly updating of the material. Yearly evaluation and revision will, in the future, make a complete rewriting of the course of study unnecessary.

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